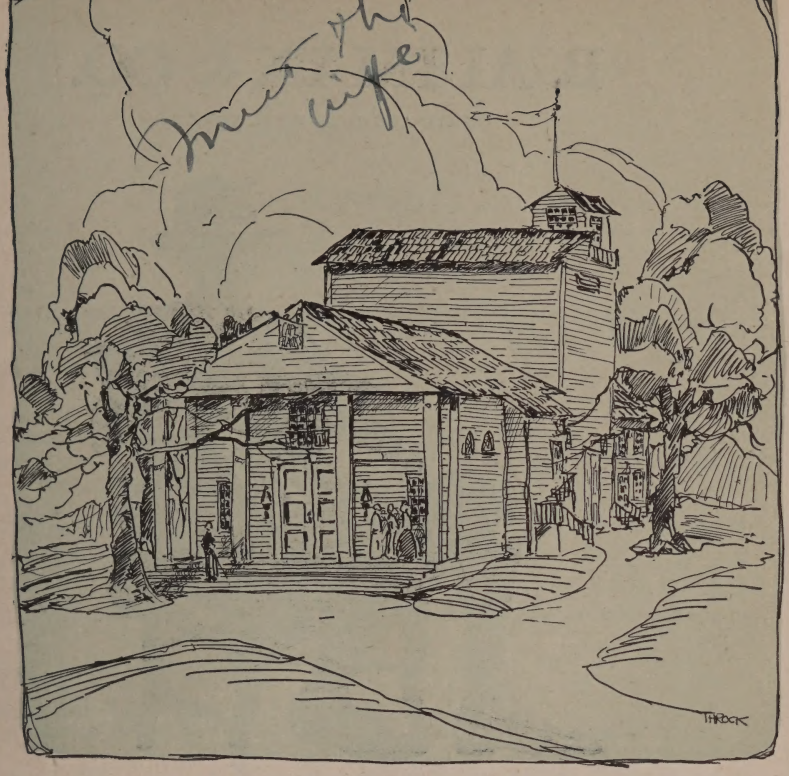

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Week of August 8

1927

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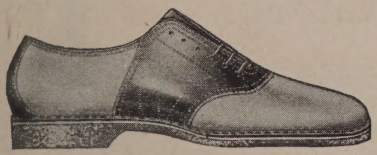

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HERBERT LUTZ	*Technical Director*
MOGENS PETRI	*Electrician*
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WEEK OF AUGUST 8

The Cape Playhouse finds it difficult to finance during its first season the various improvements and extentions necessary for its fullest development. These things are needed:

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Road making — Art gallery

Junior Playhouse

Would you be interested in making a loan for some specific improvement?

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Right **— JANET BEECHER, who will return to Broadway in Tom Barry's new play, "Courage," which Lew Cantor will produce.**
Vandamm

Hyannis Office, 553 West Main Street
Boston Office, 31 Milk Street

Week of August 8th

JANET BEECHER IN

"MEET THE WIFE"

By Lynn Starling

PERSONS IN THE PLAY

Gertrude Lennox	JANET BEECHER
Harvey Lennox	LEO CARROLL
Doris Bellamy	MARCIA HANNAN
Victor Staunton	CORBETT MORRIS
Gregory Brown	WILDAN BEER
Philip Lord	LEONARD MUDIE
Alice	ELIZABETH LEAVITT

SYNOPSIS

Time: The present

Act I -- Living room of the Lennox home

Act II -- the same.

Act III -- the same.

Directed by Egon Brecher

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Week of August 15th

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presents

"MAGIC"

By G. K. Chesterton

with

OLIVE WYNDHAM

and

"THE MAN OF DESTINY"

By Bernard Shaw

with

MICHAEL STRANGE

THE MARIONETTE THEATRE OF REMO BUFANO
EVERY TUESDAY and FRIDAY THROUGHOUT THE SEASON

Program for TUESDAY, AUGUST 9th -- MATINEE 2:45

MOTHER GOOSE REVIEW

Scene: In the Land of Mother Goose.

CHARACTERS IN THE PLAY:

Mother Goose
Little Boy Blue
Baa Baa Black Sheep
The Beggars Three
Curly Locks
The Cow
Mother Cat
Three Little Kittens
Jack and Jill
Old King Cole
The Fiddlers Three

JACK AND THE BEANSTALK

In two episodes.

In the land of Jack.
In the land of the Giant.

CHARACTERS:

Jack
Jack's Mother
The Lady Cow
The Farmer
The Giant
The Ogress

Program for FRIDAY, AUGUST 12th -- MATINEE 2:45

THE FISHERMAN AND HIS WIFE

In four scenes.

Scene 1 - The Seashore.
2 - The Hut—The Seashore—The Cottage.
3 - The Seashore.
4 - The Seashore. The Hut.

CHARACTERS IN THE PLAY:

The Fisherman
The Fisherman's Wife
The Enchanted Fish.

POTPOURRI. (Musicale)

Orlando and the Hippogriffe.

In two scenes.

Scene 1 - In the Forest.
2 - In another Forest.

CHARACTERS IN THE PLAY:

Angelica
Medoro
Orlando
The Steed
Maligigi, the magician
Hippogriffe

Program for TUESDAY, AUGUST 16th -- MATINEE 2:45

TIME: Approximately 1½ hrs.

THE FROG PRINCE

In two acts.

Act 1. In the garden of the king's palace by the golden well.
Act 2. In the dining hall of the king's palace.

CHARACTERS IN THE PLAY:

The Frog
The Princess
The King
The Royal Cook
The Prince

The Minuet Dance—Danced by M. and Mme Allegretti- Allegrini. Music with apologies to Beethoven.

ORLANDO FURIOSO:

In four acts.

Act 1. The Cavern of Maligigi, the magician
Act 2. The Forest of Roncevalle
Act 3. The Cave of Polidoro, the bandit chief
Act 4. The Forest of Roncevalle.

CHARACTERS IN THE PLAY:

Maligigi, The Magician: The Devil: Orlando Furioso: The Fayre Lady: The First Robber, The Second Robber: Polidoro, the bandit chief: Amoroso, the dragon.

Program for FRIDAY, AUGUST 19th -- MATINEE 2:45

HARLEQUIN'S DAGGER

(A Pierrot story as it was performed in a production of Pinocchio in New York. The original marionettes of that production will make their appearance.)

In one scene: Under a Street Lantern.

CHARACTERS IN THE PLAY:

Columbine
Harlequin
Pierrot
The Priest

THE OLD MAN AND THE GOBLINS

(A Japanese fairy tale of an old man who had a great lump on the side of his face and how he lost his lump.)

In three scenes.

Scene 1 - On the road side.
Scene 2 - At the top of the mountain.
Scene 3 - On the road side.

RED RIDING HOOD.

In a prologue and three scenes.

Prologue between Grandmother and little Red Riding Hood.
Act 1. In the Home of Red Riding Hood's Mother.
Act 2. In the Woods.
Act 3. In the Home of Little Red Riding Hood's Grandmother.

CHARACTERS IN THE PLAY:

Grandmother
Little Red Riding Hood
Little Red Riding Hood's Mother
The Woodsman
The Grandmother

Puppeteers:

Remo Bufano
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Florence Koehler

Tea and Coffee Service made in London by
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In August
at the
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BOOTH TARKINGTON'S
"SEVENTEEN"
with an entirely amateur cast

Persons interested in trying out for parts in this play are requested to see Mr. Moore.

THREE GENERATIONS AMONG LITERARY FOLK

When we had fewer millionaires than now it was a favorite American aphorism that there are only three generations from shirt-sleeves to shirt-sleeves — father, son, grandson. That strange human aggregation, Mary Wollstonecraft and William Godwin; their daughter, Mary; the poet, Shelley; his father, Timothy, later Sir Timothy, and the poet's son, Sir Percy Shelley, furnishes an instance of only three generations from anarchism philosophic and applied in practice, and reversion to solid British respectability, rank, wealth, conventional normality. Renewed interest in Mary Wollstonecraft, if, indeed, interest in that remarkable woman has ever long flagged, will be stimulated by a new and much expanded form of William Godwin's somewhat coldly philosophical biography of the wife that died at thirty-eight almost one hundred and thirty years ago in giving birth to her daughter and namesake, the second wife of Percy Bysshe Shelley.

The poet came to know the Godwins when he was near the breaking point with his hapless girl-wife, Harriet Westbrook, with whom he had eloped in her seventeenth year, in his own twentieth. Shelley soon became Godwin's banker, and Godwin became Shelley's father in philosophy, as later his father-in-law. Mary Wollstonecraft had then been dead for about sixteen years, and her second husband, if the coldly selfish Gilbert Imylay, the American, deserves to be called her first, had remarried, and acquired in the process a step-daughter, Jane Clairmont, Mary Godwin was in her seventeenth year, and Jane of about the same age. Already Jane, a little minx if there ever was one, was making ready to throw herself at Lord Byron, writing to him as Claire Clairmont. Byron proved shy, but Jane in the end overcame his shyness.

Then at length came the strange elopement of three, an unnatural form of the "triangle"— Shelley, whose wife still lived, Mary and Jane. Mary was Shelley's affinity, but Jane wished to share the romantic adventure. She it was that brought Byron and Shelley together. In due time Jane was to become the mother of Byron's beloved, beautiful and short-lived Algebra. The little group of four, attended by Byron's physicians lived their own peculiar lives in Switzerland, while scandalized British tourists interestedly looked on with opera glasses. A fortnight after Harriet Shelley's suicide, the poet regularized his relations with Mary by formal marriage, perhaps partly out of regard for Godwin, who this time objected to the practical application of his philosophy in the family circle.

The son of Shelley and Mary became heir to the wealth and title of the boy's grandfather, though Sir Timothy came near to disowning his anarchic son, the eagle hatched in the dovecote at Field Place. The widow Shelley lived on till 1836, and edited her husband's works with a skill to be expected of Mary Wollstonecraft's daughter, and it remained for the son, Percy, to round out three generations and return to the type of Sir Timothy, doubtless with some modern variations.

William Hurrell Mallock, who wrote "Property and Progress" in answer to Henry George's "Progress and Poverty," other notable works of a serious character, and some novels that shocked his own time but seem tame now, gave us a few years ago a thumb-nail sketch of Sir Percy Shelley. Mallock was vastly pleased to make his friend. Wentworth, son of Lord Byron's "Ada! sole daughter of my house and heart," acquainted with the son of Shelley. The families were neighbors, but strangers. So Mallock took the grandson of Byron to tea at the house of Sir Percy. Lady Shelley received the guests amiably, talked of Mallock's mother, who had been her friend, of the unseasonable weather, of the many large houses recently built in the neighborhood.

While yet the talk went along with "carnal considerations" of tea and crumpets, in came Sir Percy, "a fresh looking country gentleman, whose passion was private theatricals." Sir Percy had built a little theatre near his house, and he discussed at tea the question then uppermost in his mind—whether, should he charge admission to a play to be given in aid of a charity, he must pay the usual license fee. If one poet's son, the other's grandson, spoke of father and grandfather, Mr. Mallock does not report what they said.

Here then was Godwin's and Mary Wollstonecraft's grandson, Godwin, the philosopher of universal benevolence and even more radical things; Mary, the twice disappointed wife, who wished above all things justice for her sex, for herself, in the domestic circle, love and sympathetic intellectual comradeship—"a fresh looking country gentleman, whose passion was private theatricals!" All the generous self-forgetfulness, ardor, intensity, brilliancy, that was Mary Wollstonecraft, all the social and political rebellion, fire, love, devotion to ideal justice, hatred of social wrong, divine lyric gift, and near-madness that was Percy Bysshe Shelley could not avail to make Mary's grandson, Shelley's son, aught but the contented heir to Field Place and the title of Sir Timothy.

—*The Boston Herald.*

THREE IMPRESSIONS

By VADJA DALMA

WHITE BIRCH TREES

White Birch Trees are flute music
Blown from enchanted lips;
White Birch Trees are imprisoned stars
Dreaming of ancient lovers.

AUTUMN

Autumn is a tranquil sorrow
Too deep for the relief of tears;
Autumn is a mellow wine
Held in a vessel of tarnished gold.

MOUNTAINS

Mountains are islands of majestic silence,
Aloof from the stinging of pale voices;
Mountains are earth's hands lifted in prayer,
Entreating the rain and supplicating the four winds;
Mountains are great, friendly dogs
Crouching at the feet of God.

(Note: These poems are from a privately printed volume entitled "The Wine of Remembrance.")

NURNBERG

Written for The Christian Science Monitor

In the brief hour
When soundless wings
Stir yesterdays and yester things,
I see her high-swung arches bow
The twisting stream;
Her towering larches dip and blow
In fadeless dream.

With twilight drawn
Round old brown beams
And curving streams,
Old-fashioned eyes peer from the gloom
With candle spark;
Old-fashioned hands pluck flower-bloom
Out of the dark.

Shadows walk,
Shadows talk.

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Publicity in the Cape Playhouse Program is of a highly desirable class. 3,500 programs are issued each week, and a total of 30,000 for the season.

Approximately 90% of the persons of our audiences take their programs away with them. The fullest publicity is obtainable now by advertisers, and the Cape Playhouse program reaches a larger number of desirable purchasers than any other medium on the Cape.

The August issues of this Program are at the peak of the season. Spaces in them are limited and should be secured promptly. For further information see bottom of page 22.

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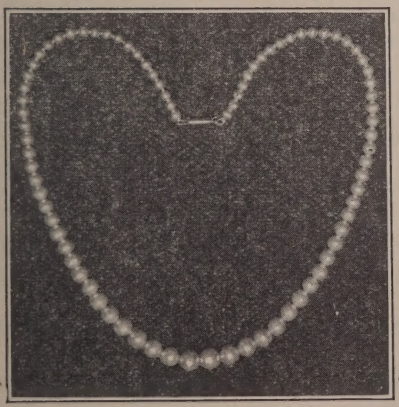

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The Cape Playhouse program has nothing in common with the ordinary cosmopolitan theatre program. Neither are advertisements displayed on the curtain, by films or in any portion of the house.

The theatre's locale, its atmosphere, the high standing of its casts, devotion to the written drama, and the character of its patrons, will insure the program being retained for perusal and reference. While practicing no discrimination, we have and will have only selected advertisers in keeping with the appreciation and approbation of our patrons. Its composition and circulation will be in keeping with desirable ethics of publicity and free from annoyances from various sources.

A scrutiny of the list of advertisers will show shops, inns, hotels, tea-rooms and other business houses of a high grade who recognize the desirable character of our patrons and subscribers.

They have and are co-operating with our patrons and us in establishing this desirable feature on the Cape.

We earnestly trust that our patrons will favor them with their patronage.

Any information as to advertising should be addressed to

R. J. SLATER
Telephone: Hyannis 389-2 P. O. Box 709, Hyannis, Massachusetts.

See notice on page 20

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REMO BUFANO

Remo Bufano is first and foremost interested in the theatre. His interest and his belief in the puppet and the marionette only goes as far as they are both a part of the theatre. He does not believe that the marionete will supplant the actor. Rather he believes that the marionette has his place just as the actor has his place in the legitimate theatre. Mr. Bufano would use both in the theatre.

Mr. Bufano has no set rule for the kind of marionette one should use. Rather he believes that one should use every kind. "Fit the marionette to the play," is his motto. So it is that on a visit to his studio in New York, one is amazed at the variety of types of marionettes one sees there. There is a carved profile marionette that appears in a Christmas miracle play and that closely resembles the Javanese in structure. There is a string marionette that in all its detail is quite comparable to one you might have seen in March. There is a rod type like the one you saw in Florence. Over in a corner is a puppet that faintly recalls the Guignol of the Champs Elysee.

Each marionette in Mr. Bufano's company is made to fit the type of play and the part that he is to play. There is never a string or a rod that is not essential. There is no limit to their size. Some of his actors are as small as 18 inches and one is six feet four.

Mr. Bufano has in his company, I believe, the only life size marionettes in the world. These were used for the Premiere in America of the marionette opera "El Retablo de Maese Pedro," which Mr. Bufano did in cooperation with the League of Composers. The libretto of this work is based on a bit of Cervantes Don Quinxote, in which the Don visits an Inn, sees a puppet show and breaks it up. In working it out, Mr. Bufano represented the human element by very carefully articulated marionettes, life size and strung on the finest of thread that was invisible from the front of the house. The marionettes were represented by marionettes about three feet high, not so carefully articulated and so strung that the stringing was quite visible from the front. The puppeteers were visible to the audience on the bridge above. They were black smocks and white masks and appeared as the fates of destiny pulling the strings.

Mr. Bufano is very much interested in using the actor and the marionette on the same stage. He did this quite effectively in one scene of his production of Pinocchio last winter in New York. The marionette Pinocchio was played by an actor, in the style of a marionette, the marionettes were played by themselves and the master of the puppet show was also played by an actor, but in a realistic manner. The entire scene worked out quite effectively. Mr. Bufano is planning to do other things along this line—things that will give him an opportunity of mingling the two elements of the theatre—the actor and the marionette. He also hopes, to revive much of the Comedia del Arte (that was perhaps Italy's greatest contribution to the theatre) in our modern theatre. His production of Moliere in the style of the Comedia del Arte playing with half masks during this past winter was a step in that direction.

A great many people believe that marionettes are only for children. But it is in reality more truthful to say that marionettes are for all grownups and some children. The grownup gets the pathos and the subtlty of the marionette—the child the fun and the slapstick.

Mr. Bufano has put no limitations on the plays that can be done by marionettes. So it is that he believes in such plays as Schnitzler's Gallant Cassian and Oscar Wilde's Salome, for marionettes.

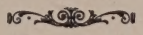
Just as he believes in mixing actors and marionettes on one stage, so he believes in mixing various types of marionettes and puppets on the same stage—using each to its best advantage. At the Cape Playhouse at Dennis, he is doing such fairy tales as The Frog Prince, Little Red Riding Hood, and Three Bears with [illegible] and the Beanstalk.

marionettes and puppets are used effectively in the same play. The little Jack is a puppet and the big Giant is a marionette. In his legends of the days of Charlemagne, based on the Orlando Furioso of Ariosto, he has used puppets in such plays as "Orlando Furioso" and "The Giant of the Enchanted Voice" and marionettes on rods for "Orlando and the Hippogriffe."

In working with puppets, Mr. Bufano has made his puppets so that they have a maximum of movement. They all have feet that really walk (This is rather unusual in a puppet as you may or may not know. Usually one sees merely puppets whose legs daggle over the proscenium) He also does plays with real plots and with real scenic effects. It is true that one does find plays and plots and scenery in productions with marionettes. But one seldom finds little more than the Punch plays done with puppets. So we may also say that Mr. Bufano has in his work as well as many other things put the puppet on a footing with the marionette.

There is a technical difference between a marionette and a puppet. A puppet is usually considered a figure worked from below the stage on one's hand. A marionette is a figure worked from above on strings.

PLAYS UNDER CONSIDERATION



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